

Asian Art Department Collection

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Summary Information

Repository	Ingalls Library and Museum Archives
Creator	Chou, Ju-hsi
Creator	Cunningham, Michael R.
Creator	Czuma, Stanislaw J., 1935-
Creator	Ho, Wai-kam
Creator	Lee, Sherman E.
Creator	Lerner, Martin
Creator	Pearlstein, Elinor L.
Creator	Wilson, J. Keith
Title	Asian Art Department Collection
Date [bulk]	Bulk, 1975-2003
Date [inclusive]	1952-2005
Extent	47.5 Cubic feet [95 boxes]
Language	English

Preferred Citation note

Cleveland Museum of Art Archives, Asian Art Department Collection, [brief description of document, date]

History of Collection

The Asian collection has been a priority for the Cleveland Museum of Art since our founding. In 1913, before the museum opened, Director Frederic Allen Whiting recognized the opportunity for the museum to distinguish itself by selectively collecting Eastern Art not adequately represented in other American museums. He regularly solicited support from the trustees, local donors, and collectors. The museum's first curator, J. Arthur MacLean, appointed in 1914, became Curator of Oriental Art in 1919. The museum also retained Langdon Warner, a noted scholar of Asian art, as an advisor on the development of the collection.

Although gaps existed between tenures of curators of Asian arts, the museum was fortunate enough to find talented professionals. After MacLean left for the Art Institute of Chicago in 1922, it was some years before the museum hired Howard C. Hollis to replace him in 1929. Hollis, who was a pupil of Warner at Harvard, continued to add depth and breadth to the collection and regularly traveled to Europe and Asia for research and possible acquisitions. At the end of World War II, Hollis served in the Arts and Monuments Division of General Headquarters, Allied Powers, in Japan. After his tour, Hollis briefly returned to the museum before resigning and eventually opening his own gallery of Far Eastern Art.

Sherman E. Lee replaced Hollis, first in the Arts and Monuments Division in Tokyo, and later as Curator of Oriental Art and keeper of the Egyptian and Classical collections at the museum. Lee continued building the collection, augmenting and refining its character. He also started an ambitious exhibition program and public education program about the merits of Asian art. In 1958, Lee became the third director of the museum. The following year he hired Wai-kam Ho as Curator of Chinese Art. The two collaborated together and made many superlative acquisitions.

The museum hired Stanislaw J. Czuma as Curator of Indian Art in 1972. As the importance and strength of the Asian collections grew, so did the curatorial positions in the Asian Art Department (so renamed in 1987). In 1983, Michael R. Cunningham became Curator of Japanese Art. He was named Curator of Japanese and Korean Art in 1996.

Timeline

1917 J. Arthur MacLean appointed museum's sole curator

1919 MacLean becomes Curator of Oriental Art

1921 Maclean leaves for Art Institute of Chicago, Theodore Sizer acts as Curator of Oriental Art until 1926

1926 Henry Sayles Francis in charge of department until 1929

1929 Howard C. Hollis appointed Curator of Oriental Art

1949 Hollis retires as Curator of Far Eastern Art and Curator of Near Eastern Art

1951 William E. Ward begins as Assistant in East Indian Art

1952 Sherman E. Lee hired as Curator of Oriental Art and keeper of Egyptian and Classical collections

1958 Wai-kam Ho hired as Assistant Curator of Oriental Art

1960 Egyptian and Classical collections are no longer under umbrella of Oriental Art Department

1966 Martin Lerner hired as Assistant Curator

1967 Lee becomes Chief Curator. Ho promoted to Curator of Chinese Art

197? Lerner leaves for Metropolitan Museum of Art

1972 Stanislaw J. Czuma hired as Curator of Indian Art

1977 Michael R. Cunningham begins as Mellon post-doctoral fellow, appointed Adjunct Associate Curator jointly with Case Western Reserve University

1980 Ho becomes Senior Research Curator for Chinese Art

1981 Cunningham becomes Associate Curator

1983 Cunningham appointed Curator of Japanese Art

1983 Ho leaves for Nelson-Atkins Museum of Art, Lee retires, Elinor Pearlstein becomes Assistant Curator of Chinese Art

1986 Pearlstein leaves for Art Institute of Chicago

1987 Department renamed from Oriental Art Department to Asian Art Department, Stephen Little hired as Associate Curator of Chinese Art, Cunningham appointed Chief Curator

1988 J. Keith Wilson hired as Assistant Curator of Chinese Art

1989 Little leaves for Honolulu Museum of Art

1996 Wilson leaves for Los Angeles County Museum of Art

1998 Ju-hsi Chou hired as Curator of Chinese Art

2003 Cunningham's position of Curator of Japanese and Korean Art eliminated

2004 Anita Chung hired as Associate Curator of Chinese Art, Chou retires

2005 Czuma retires

Scope and Contents note

This collection spans from approximately the appointment of Sherman E. Lee in 1952 to about Stanislaw J. Czuma's retirement in 2005. It is almost equally divided amongst its series: Exhibitions, Dealers Files, Correspondence, Loans, and Subject Files. Though numerous curators served during this timeframe, the majority of materials originate from Michael R. Cunningham and Stanislaw J. Czuma, circa 1975-2003. Additional material about the Oriental Department can be found in the administrative files, Records of the Director's Office: Sherman E. Lee Collection. Exhibition files from before 1992 may be found in the Exhibition Compendium Collection.

This collection contains records of the following curators, the titles used are their titles upon leaving the museum:

Chief Curator of Oriental Art Sherman E. Lee, 1952-1983

Senior Research Curator for Chinese Art Wai-kam Ho, 1958-1983

Assistant Curator Martin Lerner, 1966-197(1?)

The George P. Bickford Curator of Indian and Southeast Asian Art Stanislaw J. Czuma, 1972-2005

Curator of Japanese and Korean Art Michael R. Cunningham, 1977-2003

Assistant Curator of Chinese Art Elinor Pearlstein, 197(5?)-1986

Associate Curator of Chinese Art J. Keith Wilson, 1988-1996

Curator of Chinese Art Ju-hsi Chou, 1998-2004

Administrative Information

Publication Information

Ingalls Library and Museum Archives

Conditions Governing Access note

Subject to review by archives staff. For more information or to access this collection contact archives staff at archives2@clevelandart.org.

Processing Information note

Processing began 2015 by Leslie Cade and completed by Peter Buettner 2017.

Controlled Access Headings

Subject(s)

- Art -- Collectors and collecting -- Ohio -- Cleveland
- Art -- Ohio -- Cleveland -- Exhibitions.
- Art -- Ohio -- Cleveland.
- Art Historians
- Art, Asian
- Cleveland Museum of Art -- Exhibitions.
- Cleveland Museum of Art.
- Exhibitions -- Ohio -- Cleveland.
- Exhibitions.

Chinese Art

The Cleveland Museum of Art's Chinese art collection is one of the most distinguished in the West, representing the highest level of Chinese artistic accomplishment. From prehistory to today, the Chinese art collection spans more than 5,000 years and embraces a diversity of art forms including jades, bronzes, lacquer, sculpture, paintings, calligraphy, furniture, bamboo carvings, and more. The most outstanding sections of the collection are paintings and ceramics. Not only is the sequence of chronological development reasonably complete, but the collection is also represented by works of international significance. It continues to expand in all directions, taking into consideration the rich traditions as well as the ongoing artistic developments of China.

Japanese Art

In 1916, when the Cleveland Museum of Art's first building opened, its holdings in Japanese art already included some noteworthy Japanese woodblock prints designed by print world luminaries such as Okumura Masanobu (1686–1764) and Kitagawa Utamaro (1754–1806). Today the museum's Japanese collection comprises some 1,950 works spanning a period of approximately 5,000 years and includes masterworks of painting, sculpture, and prints, as well as ceramics, metalwork, and other decorative arts. The Japanese calligraphy and painting collection is impressive in its breadth, from sacred texts executed in silver and gold characters on dyed paper to expansive ink-painted vistas once intended for sliding door panels. Its selection of folding screen paintings covers many of the major genres, from bird-and-flower compositions to festival scenes, and includes examples by artists such as Sesson Shukei (c. 1504–c. 1589) and Maruyama Okyo (1733–1795). The collection also contains notable works of early Buddhist and Shinto art.

Indian and South East Asian Art

The Indian and Southeast Asian art collection comprises three broad areas: India proper, the Himalayas, and Southeast Asia. The collection covers the period of the entire artistic activity on the Indian subcontinent from the earliest (Neolithic) period until the 20th century. It consists primarily of sculpture (in stone, metal, wood, terra cotta, and ivory) and paintings (book illustrations as well as devotional paintings on cloth as seen in the Himalayan tangkas), but it also includes decorative arts such as jewelry and armor. It is a well-balanced collection, both in its scope and breadth; the focus, however, is on the high points of artistic production during the early and medieval periods from the second century BC to the 18th century. The strength of the collection lies not in its quantity but in its quality.

Korean Art

The Cleveland Museum of Art has been actively acquiring Korean art since 1915. The collection features a robust selection of works in a variety of media. The holdings in ceramics are especially strong, and include a number of fine celadons from the Goryeo dynasty (918–1392). The painting collection contains rare Goryeo Buddhist paintings, as well as Joseon dynasty (1392–1897) paintings such as landscapes and portraits. Its selection of folding screen paintings includes a notable 19th-century example from the genre of “scholars’ accouterments,” or chaekkori, as well as an important pair of 15th-century ink landscape screens by Yi Sumun, a Korean artist who painted in Japan. Bronze Buddhist statuary and ritual objects from the Three Kingdoms period (57 BC–AD 668) through the Goryeo dynasty attest to the sophisticated craftsmanship of these eras. The collection also has significant examples of early earthenware vessels and other archaeological materials.

Collection Inventory

Exhibitions

Scope and Contents note

Arranged chronologically by scheduled date of exhibition, 1968-2011, and include proposed, canceled, and declined exhibitions. Files have various amounts of documents and may contain planning records, checklists, internal and external correspondence, labels, gallery views, education programs, publicity information, et alia. The organizing curators are not mentioned in file names but should be apparent upon review. This series's time frame overlaps with the Exhibition Compendium (1916-1992) and additional information may be found there.

	Box	Folder
Chinese Art Under the Mongols: The Yuan Dynasty, 01 October - 24 November 1968 - Correspondence with Lenders A-D 1966-1969	1	1
Chinese Art Under the Mongols: The Yuan Dynasty, 01 October - 24 November 1968 - Correspondence with Lenders E-M 1963-1969	1	2
Chinese Art Under the Mongols: The Yuan Dynasty, 01 October - 24 November 1968 - Correspondence with Lenders N-S 1966-1969	1	3
Chinese Art Under the Mongols: The Yuan Dynasty, 01 October - 24 November 1968 - Correspondence with Lenders T-W 1966-1969	1	4
Chinese Art Under the Mongols: The Yuan Dynasty, 01 October - 24 November 1968 - Press Kit 1968	1	5

Exhibitions

Chinese Art Under the Mongols: The Yuan Dynasty, 01 October - 24 November 1968 - Symposium 11-12 October 1968	1	6
Art for Collectors, 20 November - 18 December 1974	2	1
Indian Art from the George P. Bickford Collection, 14 January - 16 February 1975 [confidential]	2	2
Indian Art of the Americas, 1975 [Exhibition cancelled]	2	3
Japanese Screens from the Museum and Cleveland Collections, 23 March - 08 May 1977	2	4
Tsutsumu: The Art of the Japanese Package, 18 January - 20 February 1977	2	5
5,000 Years of Korean Art, 11 June - 10 August 1980 - Correspondence 1978-1981	2	6
5,000 Years of Korean Art, 11 June - 10 August 1980 - Exhibition planning files 1980	2	7
Korea: Bridge of Cultures, 11 June - 07 September 1980 [Education Department exhibition to accompany 5,000 Years of Korean Art]	2	8
Japanese Woodblock Prints: Themes and Techniques, 11 September - 19 October 1980 [Education Department exhibition]	2	9

Exhibitions

Chinese Painting: Themes and Techniques, 07 February - 05 April 1981 [Education Department exhibition]	2	10
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - International Symposium on Chinese Painting, [exhibition files are located in the exhibition compendium] 26-27 March 1981	2	11
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: Opening Remarks by Sherman Lee	3	1
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: Comments on Helmut Brinker's paper "The Stylistic Discrepancy in Liang K'ai's Figure Painting by Michael Sullivan" [Brinker's paper is not included]	3	2
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "The Ten Kings and the Bureaucracy of Hell" by Lothar Ledderose	3	3
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "Standard for Dating Chinese Landscape Paintings" by Li Lin-ts'an, with comments by John Hay and Ellen Johnston Laing	3	4
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "From Early Yuan to Late Yuan: Some Thoughts on the transition and Transformation" by Chu-Tsing Li with comments by Richard Vinograd	3	5

Exhibitions

Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "'Wei': The First Guiding Principle for Compositional Structure in Early Chinese Painting" by Wai-kam Ho	3	6
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "A Study of Fine Dynasties and Early Northern Sung Landscape Painting" by Hiroshi Sofukawa	3	7
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "The Uncouth Rain" Awkwardness and Imagery in the Landscapes of Fa Jo-Chen" by James Cahill	3	8
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "The Rise of Northern Connoisseur Collections" by Shen Fu	3	9
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "An Essay on Chinese Bamboo Painting" by Max Loehr	3	10
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "An Initial Study of the Qian Long Academy Painting 'Imperial Banquet at Wan Shu Yuan'" by Yang Boda	3	11
Eight Dynasties of Chinese Painting, 11 February - 29 March 1981 - Symposium Papers: "Summary of the General Research Report on the Ancient Painting Scrolls Unearthed from Liao Tomb No. 7 at Yemaotai, Fadu County, Liaoning Province, China" by Yang Ren-Kai	3	12

Exhibitions

Promenades, Pageants, Processions, and Pilgrimages, 25 August 1981 - 3 January 1982 - Woodblock prints loaned to Prints and Drawings	3	13
The Porcelain Connection East and West, 22 June - 15 August 1982	3	14
The World of Ceramics: Masterpieces from the Cleveland Museum of Art, 30 June - 25 September 1982	3	15
The Age of Bronze, 13 July - 17 October 1982	3	16
The Silk Road and the Diamond Path, February - April 1983 - Asia Society exhibition	3	17
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Correspondence 1971-1982	4	1
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Correspondence 1983 and undated	4	2
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Correspondence with Agency for Cultural Affairs, Japan (Bunka Cho) 1979-1983	4	3
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Bunka Cho, loans from Japan 1979-1985	4	4
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Colloquia 1983, planning records 1982-1983	4	5

Exhibitions

Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Educational programming 1982-1983	4	6
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Grants, indemnification, budgets 1979-1983	5	1
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - Public relations 1982-1983	5	2
Reflections of Reality in Japanese Art, 16 March - 01 May 1983 - notes and miscellany undated	5	3
Consuming Passions: The Art of Food and Drink, 26 July - 9 October 1983	5	4
Portraiture: The Image of the Individual, 22 November 1983 - 22 January 1984	5	5
Chinese Jade [1988?] Exhibition Proposal 1985-1986	5	6
The Twain Shall Meet, 30 October 1985 - 5 January 1986	5	7
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Bodhisattva Controversy 1987	5	8
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Expect notices 1985-1986	5	9

Exhibitions

Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Indemnification 1985	5	10
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Kushan Stupa lawsuit [confidential] 1987-1990	6	1
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - label copy 1985	6	2
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Institutional lenders, A-B 1983-1986	6	3
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Institutional lenders, D-N 1983-1986	6	4
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Institutional lenders, R-V 1983-1986	6	5
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Private lenders, A-M 1983-1986	7	1
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Private lenders, N-W 1983-1986	7	2
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Return of loan letters 1986	7	3
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Thank you letters 1986	7	4

Exhibitions

Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Photo credits 1985-1986	7	5
Kushan Sculpture: Images from Early India, 13 November 1985 - 5 January 1986 - Checklists 1985	7	6
Asian Autumn: Mountains, Rocks, and Water: Landscape Painting in Asia, 2 October 1987 - 4 January 1988	7	7
Byobu: The Art of the Japanese Screen, 8 December 1987 - 10 January 1988	7	8
Realm of the Immortals: Daoism in the Arts of China, 10 February - 10 April 1988	7	9
The Quest of Eternity: Tomb Sculpture of Ancient China, 10 February - 10 April 1988 - Budget	7	10
The Quest of Eternity: Tomb Sculpture of Ancient China, 10 February - 10 April 1988 - Correspondence 1987-1988	7	11
Masterworks of Ming and Qing: Painting from the Forbidden City, 16 April - 21 May 1989 - Symposium 6-7 May 1989	9	3
The Quest of Eternity: Tomb Sculpture of Ancient China, 10 February - 10 April 1988 - Installation views [Philadelphia Museum of Art]	8	1
Masterworks of Ming and Qing: Painting from the Forbidden City, 16 April - 21 May 1989 - Symposium papers 6-7 May 1989	9	2

Exhibitions

The Quest of Eternity: Tomb Sculpture of Ancient China, 10 February - 10 April 1988 - Labels	8	3
The Quest of Eternity: Tomb Sculpture of Ancient China, 10 February - 10 April 1988 - Public programming and publicity 1988	9	1
A Private World: Japanese and Chinese Art from the Kelvin Smith Collection, 15 September - 13 November 1988	8	4
Masterworks of Ming and Qing: Painting from the Forbidden City, 16 April - 21 May 1989 - Budget	8	6
Masterworks of Ming and Qing: Painting from the Forbidden City, 16 April - 21 May 1989 - Correspondence 1987-1989	8	7
Masterworks of Ming and Qing: Painting from the Forbidden City, 16 April - 21 May 1989 - International Arts Council Scrapbook and Checklist	8	8
A Private World: Japanese and Chinese Art from the Kelvin Smith Collection, 15 September - 13 November 1988 - label copy	8	5
Masterworks of Ming and Qing: Painting from the Forbidden City, 16 April - 21 May 1989 - Notes	8	9
Masterworks of Ming and Qing: Painting from the Forbidden City, 16 April - 21 May 1989 - Public Programming and Publicity	9	1
Asian Autumn, 1989 - Rimpa Painting, 17 September - 17 December 1989; The Scholar's Studio, 26 September - December 31, 1989	9	4

Exhibitions

The Severance and Greta Millikin Collection, 5 July - 2 September 1990	9	5
Powerful Form and Potent Symbol: The Dragon in Asia, 24 July - 25 November 1990	9	6
Asian Autumn: Korean Art: Images from the Land of the Morning Calm, 23 October 1990 - 13 January 1991	9	7
Tibetan exhibition, 1991 - Exhibition proposal, [exhibition not held] 1989-1990	9	8
Object Lessons: Cleveland Builds an Art Museum, 7 June - 8 September 1991	10	1
Asian Autumn: Masterpieces from the Collection, 17 September 1991 - 5 January 1992	10	2
The Triumph of Japanese Style, 19 October - 1 December 1991 - Correspondence: Agency for Cultural Affairs [Bunka Cho] (folder 1) 1983-1991	10	3
The Triumph of Japanese Style, 19 October - 1 December 1991 - Correspondence: Agency for Cultural Affairs [Bunka Cho] (folder 2) 1983-1991	10	4
The Triumph of Japanese Style, 19 October - 1 December 1991 - Correspondence, external 1989-1993	10	5

Exhibitions

The Triumph of Japanese Style, 19 October - 1 December 1991 - Correspondence and exhibition planning documents, internal 1987-1991 and undated	10	6
The Triumph of Japanese Style, 19 October - 1 December 1991 - Festivity Speech at Opening Ceremony by Mr. Sei Yoshida	10	7
The Triumph of Japanese Style, 19 October - 1 December 1991 - Indemnification 1990-1991	10	8
The Triumph of Japanese Style, 19 October - 1 December 1991 - Gallery labels and wall text 1991	10	9
The Triumph of Japanese Style, 19 October - 1 December 1991 - Educational and musical programming 1990-1991	10	10
The Triumph of Japanese Style, 19 October - 1 December 1991 - Symposium, November 2-3: Planning documents 1991	11	1
The Triumph of Japanese Style, 19 October - 1 December 1991 - Symposium, November 2-3: Ceramics manuscript translation, [Relations Between Seto and Mino-Oribe Ware by Takamesa Saito] 1991-1995	11	2
The Triumph of Japanese Style, 19 October - 1 December 1991 - Publicity/ Press 1991	11	3
Asian Autumn: Later Korean Art, 22 September 1992 - 20 January 1993 - Exhibition planning files 1991-1992	11	4

Exhibitions

Asian Autumn: Later Korean Art, 22 September 1992 - 20 January 1993 - Label copy 1992	11	5
Fans: East and West, 15 December 1992 - 7 March 1993	11	6
Asian Autumn: Splendid Variety: 18th Century Art in Japan, 16 November 1993 - 6 March 1994 - Includes records for Korea Day, 23 October 1993	11	7
Asian Autumn: Splendid Variety: 18th Century Art in Japan, 16 November 1993 - 6 March 1994 - Checklists 1993	12	1
Asian Autumn: Splendid Variety: 18th Century Art in Japan, 16 November 1993 - 6 March 1994 - Label copy	12	2
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Correspondence 1990-1994	12	3
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Exhibition catalog correspondence 1986-1988	12	4
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Grant applications 1992-1994	12	5
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Exhibition planning records 1990-1994	12	6
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Labels (folder 1) 1994	12	7

Exhibitions

Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Labels (folder 2) 1994	12	8
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Loans 1993-1994	13	1
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Photos, slides, and transparencies 1994	13	2
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Public programming and publicity 1993-1994	13	3
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Symposium 5 March 1994	13	4
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Symposium: In the Noh: Ethical Issues of Organ Transplants, 30 March 1994. Planning records (folder 1) 1991-1994	13	5
Ukiyo-E: The Floating World Revisited, 2 February - 3 April 1994 - Symposium: In the Noh: Ethical Issues of Organ Transplants, 30 March 1994. Planning records (folder 2) 1991-1994	13	6
Pojagi: 19th-century Korean Wrapping Cloths, 5 October 1994 - 1 January 1995 - Exhibition Proposal [exhibition not held] 1993	13	8
Asian Autumn: New Objects/New Insights: Cleveland's Recent Chinese Acquisitions, 18 October - 31 December 1994	14	1

Exhibitions

Asian Autumn: New Objects/New Insights: Cleveland's Recent Chinese Acquisitions, 18 October - 31 December 1994 - Symposium: Opportunities for Collecting Chinese Art 5 November 1994	14	2
All that Glitters: Great Silver Vessels from Cleveland, 23 November 1994 - 8 January 1995	14	3
The Kitan Gold - Palaces under the Desert Sand, 1995 - Exhibition Proposal [exhibition not held]	14	4
Asian Autumn: Early Ceramics from Japan and Korea, 19 September - 3 December 1995	14	5
Asian Autumn: Dance of the Gods: Indian Art Inspired by Music, 24 September - 8 December 1996	14	7
Asian Autumn: Dance of the Gods: Indian Art Inspired by Music, 24 September - 8 December 1996 - Object photography	14	8
Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392-1910) from the Korea University Museum, 1997 - Exhibition Proposal [exhibition not held] 1995-1996	14	9
Object in Focus: Seated Amit'a 1994.94, 28 July - 27 September 1998	14	10
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Correspondence with Nara National Museum, Hiroyasu Uchida 1996-1998	15	1

Exhibitions

Buddhist Treasures from Nara, 9 August - 27 September 1998 - Correspondence with Nara National Museum, Ryoji Kajitani 1995-1997	15	2
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Correspondence with Nara National Museum, Ryoji Kajitani January-May 1998	15	3
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Correspondence with Nara National Museum, Ryoji Kajitani June 1998 - 1999	15	4
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Correspondence with Nara National Museum, Yoshio Kawahara, Sakae Naito, and other staff 1996-1998	15	5
Buddhist Treasures from Nara, 9 August - 27 September 1998 - General correspondence 1995-1999	15	6
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition agreement, projects #834 and #852 1997-1998	16	1
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Application for Indemnification	16	2
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Indemnification, dated material 1996-1998	16	3
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition planning files 1996	16	4

Exhibitions

Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition planning files January-June 1997	16	5
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition planning files August-December 1997	16	6
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition planning files January-April 1998	17	1
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition planning files May-June 1998	17	2
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition planning files July 1998-1999 and undated	17	3
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Budget planning 1996-1998	17	4
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition catalog correspondence with essayists 1996-1998	17	5
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Checklists 1997-1998	17	6
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Exhibition planning files: design, installation, conservation, de-installation, shipping 1998	18	1

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Buddhist Treasures from Nara, 9 August - 27 September 1998 - Installation views 1998	18	2
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Journal articles 1996-1998	18	3
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Publicity, programming, and events 1996-1998	18	4
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Symposium and lectures 1998	18	5
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Suntory Museum loan exhibition "100 Asian Paintings", 28 April - 21 June 1998. Correspondence [project #852] 1996-1998	18	6
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, exhibition planning 1997	19	1
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, art movement requests 1998	19	2
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, checklists (folder 1) 1996-1998	19	3

Exhibitions

Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, checklists (folder 2) 1996-1998	19	4
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, conservation 1997	20	1
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, conservation and standard facility report for Nara National Museum 1998 and undated	20	2
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, packing, shipping, couriers 1997-1998	20	3
Object in Focus: Poem 1992.138, 5 October - 5 December 1999	20	5
Buddhist Treasures from Nara, 9 August - 27 September 1998 - Loan exhibition "100 Asian Paintings", project #852, special events in Tokyo 1998	20	4
Object in Focus: Buddha Head (1997.146), 8 February - 9 April 2000	20	6
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Correspondence

Correspondence**Scope and Contents note**

No defined schema was evident for the files when they entered the archives collection. Where discernable, files were separated by corresponding curator and processed as a subseries. A subseries of files containing correspondence between multiple curators and a single person or institution was created. Documents from this subseries deemed important were pulled and given their own folder. Internal correspondence is chiefly separated by department, but also by Asian Department curator. This series is arranged alphabetically thereafter chronologically, with the exception of the Stephen Little and J. Keith Wilson subseries which are arranged chronologically by year thereafter alphabetically.

Michael Cunningham**Biographical/Historical note**

A graduate of Tufts University, Michael R. Cunningham received the M.A. and Ph.D. degrees in Far Eastern Art at the University of Chicago. Before completing his doctoral degree in 1978, he spent two years at Kyoto University, in the Department of Art and Aesthetics.

From 1977 to 1979, Dr. Cunningham was Mellon Foundation Post-Doctoral Fellow in the Humanities, teaching in the Department of Art, Case Western Reserve University, and serving as Research Fellow in Japanese Art in the Department of Oriental Art of the Cleveland Museum of Art. He was adjunct associate curator of Japanese Art at the Museum and assistant professor at the University, a joint appointment supported by a grant from the Japan Foundation, from 1979 to 1982.

Cunningham was named Curator of Japanese Art in 1983 and served as acting head of the Department of Oriental Art until being appointed Chief Curator in 1987. In 1996 Cunningham became Curator of Japanese and Korean Art. Due to budget constraints the museum reduced staffing by 10% and eliminated Cunningham's position in 2003.

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Stanislaw Czuma

Biographical/Historical note

Born in Warsaw, Poland, Stanislaw J. Czuma received his B.A. and M.A. in Western Art from the Jagiellon University, Cracow. He studied abroad in India at the Banaras Hindu and Calcutta Universities, and at the Sorbonne in Paris. He came to the United States and earned his Ph.D. in Oriental Art from the University of Michigan. Czuma worked as Curator of Oriental Art at the Brooklyn Art Museum before coming to Cleveland in 1973. From 1973 to 2000 he taught as a professor at the Case Western Reserve University.

During his more than thirty years at the Cleveland Museum of Art, Czuma curated numerous exhibitions including "Indian Art from the George P. Bickford Collection," "Kushan Sculpture: Images from Early India," and "Dance of the Gods: Indian Art Inspired by Music." Along with catalogs for many of the exhibitions, he wrote numerous scholarly articles published in the museum's "Bulletin." Additionally, Czuma was the only American to serve as advisor on the Polish led Committee for the Restoration of Angkor temples in 1989. Czuma retired in 2005 and in 2017, Marquis Who's Who presented Czuma with the Albert Nelson Marquis Lifetime Achievement Award for his contributions to the field of art history.

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Wai-kam Ho**Biographical/Historical note**

Wai-kam Ho was born in South China. He graduated from Lingnan University, Canton in 1947. He then went to Peking to enter the Graduate School of History at Yenching University. Ho came to the United States in 1951 to continue his graduate work for a joint Ph.D. degree in the Department of Fine Arts and the Department of Far Eastern Languages at Harvard University. Ho was employed at the Cleveland Museum of Art during the summer of 1958 and came to the Museum as Assistant Curator of Oriental Art in January of 1959. His main interest was in cultural history which gave him an opportunity to specialize in one branch of cultural history – art history.

From 1958 to 1983, Ho collaborated with Sherman Lee to advance the scholarship of Chinese art history, as well as the museum's exhibitions and acquisitions in the field. Ho's vast knowledge of Chinese literature proved immeasurable as he could authenticate a painting by researching an obscure seal used only during narrow epoch in history. For his abilities, Ho received the special title of Senior Research Curator of Chinese Art, a title not used since his departure. In 1983, Wai-kam Ho left the museum to become the Laurence Sickman Curator of Chinese Art at the Nelson-Atkins Museum of Art; it was the first endowed curatorship of its kind in the country.

Sherman E. Lee

Separated Materials note

Prior to processing, much of Wai-kam Ho's correspondence was interfiled with other curator's correspondence and can be found in the Multiple Curators subseries.

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Sherman E. Lee**Biographical/Historical note**

Dr. Lee served as director of the Cleveland Museum of Art from 1958 until 1982. He left an indelible mark on this institution through the acquisition of many of the most significant and treasured works of art in its collection, the expansion of its facilities, and a strong commitment to scholarship. Esteemed for his broad knowledge of the history of art and sound aesthetic judgment, Lee was instrumental in encouraging a greater appreciation of Asian art among art historians and the general public.

Born in Seattle, Dr. Lee received both bachelors and masters of arts degrees from American University, and a doctoral degree from Case Western Reserve University. Dr. Lee joined CMA in 1952 as curator of Oriental art and became the institution's third director in 1958. Before coming to the CMA, Lee served as curator of Far Eastern art at the Detroit Institute of Art and associate director of the Seattle Art Museum.

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Stephen Little**Biographical/Historical note**

Stephen Little's brief tenure at the Cleveland Museum of Art lasted from 1987 to 1989. Prior to that he worked at the University of Virginia, Smithsonian Institution, and Asian Art Museum of San Francisco. Little received his Ph.D. from Yale University and his M.A. at the University of California, Los Angeles. While at the museum he curated "Tomb Sculpture of Ancient China" and "Realm of the Immortals: Daoism in the Arts of China." He left Cleveland for a position at the Honolulu Museum of Art.

Box**Folder**

J. Keith Wilson

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J. Keith Wilson**Biographical/Historical note**

J. Keith Wilson joined the Cleveland Museum of Art as Assistant Curator of Chinese Art in October 1988. A doctoral candidate at Princeton University, Wilson received an M.A. degree in Chinese and Japanese art and archaeology from Princeton in 1985, an M.A. degree in Far Eastern art history from the University of Michigan in 1983, and a B.A. in Chinese studies from Williams College in 1978. Before coming to Cleveland, he was an Andrew W. Mellon Fellow at the Metropolitan Museum of Art. From 1985-1986 he was a visiting research scholar at Tokyo University's Institute of Oriental Culture. Wilson is fluent in both Chinese and Japanese, a point he routinely made in correspondence. In 1996, he left the museum for a position at the Los Angeles County Museum of Art.

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Loans

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